

*The one  
The only  
The original*

5¢

# WHO TWO

**Hot Spots, Powies and Puckeroos.**

## Our philosophy.

Hi! We have had such an enthusiastic response to our re-launch that we suggest you guard your copies very carefully. It looks like this series will become as much of collectors items as the first ones were. There is one thing we must point out. We thought that it would be spoiling the original look to change it in any way, so we printed it as it was without any corrections. Unfortunately, that means that any mistakes in the original issue are still there, and the original offers are no longer running. So please accept the book as it was meant to be: A genuine souvenir of the greatest group ever.

Oh, and by the way, we still don't consider ourselves experts or prophets. Consider us merely as popologists whose views are spreading.

The staff and hangers-on at PIG take this opportunity to express our sincerest thanks to the following.....

MCA RECORDS who never answered our repeated phone calls and in terms of this entire effort did "sweet fuck all"

RARRY LOUND who, while suffering from a fit of depression, kindly declined to take out an ad herein

THE OWNER OF RECORD WORLD who, while suffering from delussions of grandeur, kindly consented to take out an ad herein and never paid for it

GLEN, for re-establishing our faith in Intellectual Bikerism and his fundamentally honest love for The Who  
DAVID AND RICHARD, who, in charging us "transportation costs" incurred while buying our Who tickets this year, made it financially impossible for us to include a free Who tee-shirt herein

AND TO EVERYONE WHO BELIEVES THAT ATTITUDES ARE MORE IMPORTANT THAN FACTS

# THROB STORY

The painful saga of those men who aren't giving their legs the support they need.

1976 has turned out to be a busy year for JPK&R as we predicted in the WHOGROUPHY, but it wasn't busy in quite the way we thought it would be. So let us bring you up to the minute and tell you the story so far...

JOHN, usually the most active member of the WHO was strangely laid back in '76. He designed only one album cover ("Roy And The Burlingteens Live At The Treetop", Rooster Records 5231452) and appeared on nationwide television only once (in a "Mary Hartman, Mary Hartman" episode). This has led Entwachers to believe that rigor mortis may in fact be more than a state of mind and is quickly setting in.

PETE'S bicentennial project was his work on Ron Wood and Ronnie Lane's soundtrack album "Mahoney's Last Stand" (Atco Records SD36126). His long awaited autobiography, "Bible One" seems no nearer completion than it did a year ago, despite the hiring of a ghost writer, Toronto's own Jeffrey Morgan.

The master tapes for KEITH'S second solo album, tentatively titled "I've Bought My Own Hotel In Banga Banga", accidentally became part of Beach Boy Brian Wilson's annual Fourth Of July Unfinished Projects Bonfire, and from all who heard it the album isn't worth redoing. Keith spent most of the year in a "safe place", being released only for special occasions such as the televised "Rock Awards" show.

ROGER has made an abrupt about face and is fully involved cinematically once again. He has been filming "Another Return Of The Pink Panther" in Hollywood and is said to be studying several other scripts including a rock musical version of "The Jim Croce Story" in which Jim is killed this time by a star struck shark while performing a melody of Paul Anka tunes at Marineland and Game Farm, Niagra Falls, Ontario. Rumors have it that if he ever returns to speaking terms with Pete they may resurrect the WHO'S movie project, "Lifehouse". Collectively the WHO have spent most of 1976 perpetuating their Farewell Tour. They've visited England, France, Japan, Italy, Australia, South Africa, Israel, Switzerland, The Easter Islands, Gibraltar, Ireland, Brazil, Finland, Morocco, New Guinea, Iraq, Haiti, Roumania, Chile, Burma, Holyrood, Ghana, Paraguay, Cambodia, Borneo, Tanganyika, Greece, Nepal, Estonia, Madagascar, Ecuador, Angola (twice), Austria, Manchuria, Cyprus, Belgian Congo, Afghanistan, Guatemala, Sri Lanka, Somali, Etobicoke, Siam, Bhutan, Queenmaudaland, and The

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British Celebes, since performing in North America last year. Box office records have been broken at every stop, the one exception being the WHO concert date on the island of Guam which unfortunately conflicted with a performance by the British Royal Air Force Concert Band. Many marvel at how the Who have stuck it out together for so long, seeing as their relationships with one and other are burnt-out to say the least. "They travel from gig to gig individually", says tour manager Mel "Double Barrel" Evans. "The only time they together off stage is when they visit the promoter for their wage packet". This current excuse of a tour is hopefully their last, with a posthumous live album to be released in time for Christmas. Then and only then, with a decade of accumulative debts finally paid off, the Who will free themselves of one and another once and for all. "Then they can all start living" mused Evans.

## DON'T KNOCK THE ROCK

*...and here's why!*

DON KEELES OVER AT PIG CON

Dateline THORNHILL-Record enthusiasts from the world over crammed into the York Farmer's Market on sunny Sunday, September 12 for Pig's First Annual Records and Related Collectables Show and Sale. Among those present was Toronto's living legend and Deep Doo Wop expert Don Keele, of Don's Discs fame. This big belligerent king-pen of the local vinyl traders reported a profit of well over \$15.00 at his tiny booth alone. "The most sought-after material was not Beatles, Elvis, or Star Trek LPs as expected", Don recalled, "but records by the WHO?" "A mint copy of 'All Night Long' by "US" (Ed. note- a Pete Townshend/Roger Daltrey demo record made circa '63 for the Fontana label) fetched over \$3, while the extremely rare puce-vinyl "Tommy Revisited" album from North Korea complete with a hand embroidered silk libretto, was auctioned off for \$6.29." "I've never seen such devoted fans as Who fans." "They rival Kink Kultists when it comes to record collecting." Plans are already underway for next years Record Convention. Organizer Mojo"Prince of Pop"Pelton is in the process of lining up guest speakers the likes of Pete Meaden, Pete Quaife and Pete Best and is negotiating with live acts such as the popular rock and roll band INTERCHANGE as well as the Kings of Dyslexia-Rock, Martin And The E-Chords. It's all to be held in the sumptuous Port Credit Memorial Arena. So pop people get ready.





# FAITH IN SOMETHING BIGGER

by MARVIN  
GOODAMAN

The Who Reselation. No, okay. How I Discovered The Who. Hold the mike steady please, over here. Okay. It was around, let's see, uhhh... September '71, 1971, in the (INDECIPHERABLE) of September. I had heard about several bands. Jimi Hendrix, hah hah hah, who is dead. Okay. Jimi Hendrix, Led Zeppelin, Grand Funk Railroad, and several other heavy metal bands. A friend of mine, Richard Cross, had bought an album which had come out recently a few years before. "Tommy". I was interested in the music but I couldn't really identify with no visuals, since I was into visuals at the time and still am. Well, we got the chance to see the movie "Woodstock" which was playing at the Sheridan Two in Mississauga. Before then, I had never really heard the music or seen what they'd look like in performance before. I went in and was interested in many other bands. However, when The Who came on, I was quite impressed, not only with the sound of the music, but the visuals. First, the music: I found the music very exciting, and when I left the theatre, even my friend Richard and I were still going on about the movie and jumping up and down in real, very early enthusiasm. Of course, not only was the visuals exciting, with Daltrey swinging the mike and raving on like he always does, and Moon pound away at the drums like I'd never seen a drummer unleash such fury, and the bass player solid and steady but still always there, although silent, and of course who can forget the arm-swinging, the jumping, leaping, and that fierce look and stamping face, high voice Pete Townshend. Yes, it was little Petey who carried me on to heights I'd never seen before. Neither musically, or visually. It was quite an outlet, and most enjoyable. And now, it's been many years, and I've, uhhh, feel I've been quite a distance with The Who. It's been about five years now. They've changed, I've changed. We've gotten a little older but, basically we still have the same enthusiasm. Well, The Who have changed my life quite a bit, I must say. It's been most interesting. We've sort of grown up together. And the music scene, how radically it may change, they still held their ground. Yes, they've got a bit older, but they're still in there as I am other (INDECIPHERABLE) have gotten a bit older but were still in there. Yes, it's a youthful experience and their attitudes towards life that make life just a bit more enjoyable. If you want to get away from the humdrum, listen to the soulful lyrics of Roger Daltrey. If you want to get into the musical side, listen to the expert patterns of John Alec Entwistle. And if you really want to get away from it all, good old Keith Moon will certainly drive your ears insane and your mind retarded, but you'll enjoy all the way. At last we come to Peter Townshend, who really evokes all the spirits of The Who. Well, The Who in the past have always expressed joy and sorrow at the same time, hate and love at the same time, but nevertheless fun and certainly experimentation in music has always been one of their high points. At the present, who could say? They've carried on quite well but are getting older. The quality might be a little more or a little less, but they're basically steady still where it's at, if you follow them all the way through. At last we come to the future. Well, this is a little hard to say, with Keith Moon doing a lot on his own and a bit of acting, and Peter Townshend going off really to find himself to wonder whether he's still capable of leading the band or simply retiring from the music scene all together. There's also two other people. Have I



MARVIN GOODAMAN CIRCA 1976

mentioned Keith Moon? And have I not mentioned John Alec Entwistle? Who have I mentioned? We'll start this part again. Anyways, we'll start with, ahhh, Keith Moon. Well, Keith Moon. What does the future hold for Keith Moon? That's hard to say. Writing and films and certainly a lot of movie work looks ahead for him. But I guess he could make it just on personal appearances, which there have been many. If not unknown TV programs, certainly known TV programs, like the "Rock Awards" which he's featured the high point first last year and then this year with Keith doing some insane thing that we all know and love. Yes, even though Keith Moon might not continue in music, he will continue on in many other facets of moroness and craziness. And then we come to John Alec Entwistle. Well, I guess John can pretty well go on forever. No doubt that he's important to the basic rhythm and solemnness of The Who, but is quite a musician in his own right. Definately, definately he can go on producing his own albums which are very creative and enjoyable. So for John, there's a future ahead in music, if not with The Who, then certainly on his own initiative. Well, we've come to the last two people. Roger and Peter. Well, I guess we'll start with Roger. The lead singer is certainly was frustrated in the early days and I think he's a bit more agreeable now, and he certainly has a future, if not in films, eccohh, if not in films, then certainly as a singer on his own. He's into producing his own albums and is starting to write as well. May his continued success on his own if not with The Who continue. Well, we only have a bit of time here on the old Pig session rap hour, and, uhhh, I guess we'll end up with the man who really is The Who, who invented The Who, who will always be The Who. Well, Peter Townshend. What lies ahead for him? I think for him he has the most frustrated job of all. Whether to lead The Who on to greater musical triumphs, or whether to pack it in and give The Who a glorious finish. This is very difficult for him to decide. To succeed on, or to end gracefully will be his and his decision alone. But whether he's with The Who or on his own, will certainly make a continuing contribution to music and will certainly be remembered as one of the (INDECIPHERABLE) of improvisation and writing and concepts, of the past, the present, and hopefully the future.

#### WE PRINT YOUR LETTERS

This testimonial to JPK&R, which came to us just before presstime on a Mallory Duratape LNF 90 cassette, is from a Marvin Goodman of Mississauga, Ontario. Marvin's obviously a real Whomaniac, and we hope we've done justice to his thoughts in transcribing them in full. If you'd like to send in your comments on The Who or anything else rock'n'roll, catch our address on the enclosed subscription form.



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Are your records losing pressure or gone dead flat more of your leisurely listening hours pumping up desperation to swallow record industry hype, for Fret No More. The friendly folks at Pig Productions announce a revolutionary breakthrough in record r is a permanent, waterproof vinyl patching system g annoying slow-leak scratches to gaping delete holes middle of Band Six instead of through the label. applicator, available in seven decorator colours, formulated non-addictive Ramones-proof glue. So, favourite record bar, or order direct from us by n



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PORTENTS OF CHANGE, these WHO executives hold jobs that did not exist before 1963. Kit Lambert (left) is vice president for finance and plays a key role in company acquisition programs. Christopher Stamp (stayed) is vice president for marketing services. The rarely photographed duo is pictured here getting ready to listen to a test pressing of "TOMMY", circa 1969.

Are your records losing pressure or gone dead flat? Do you find yourself spending more and more of your leisurly listening hours pumping up soft discs? Have you been forced out of desperation to swallow record industry hype for fast relief from vinyl sag? If this is you, Fret No More. The friendly folks at Pig Productions, in conjunction with Magic Alec Inc., announce a revolutionary breakthrough in record repair technology: PIGGYPATCH. PiggyPatch is a permanent, waterproof vinyl patching system guaranteed to mend All record damage, from annoying slow-leak scratches to gaping delete holes that some cretin drilled through the middle of Band Six instead of through the label. The PiggyPatch system comes complete with applicator, available in seven decorator colours, lots of extra patches, and a specially formulated non-addictive Ramones-proof glue. So, get your PiggyPatch kit today at your favourite record bar, or order direct from us by mailing in \$2.99 in cheque or money order.

# WHO NEEDS THIS ASS

An angry interview  
with the celebrity end of the line

THE STY'S THE LIMIT

Remember, Boys and Girls



Dateline LONDON-The quaint downtown offices of Track Records had seldom witnessed a more well-manored verbal outlash as occurred this summer when our PIG British correspondent was granted an audience with pop pianist woodwindest broadcaster polytechnist mailman Andy Newman. Andy, who rose to fleeting fame several years back as one-third of Track's resident power trio Thunderclap Newman, the band that scored big with the hit single "Something In The Air" and near-hit album "Hollywood Dream", recalled for us the years he spent in the studio with his ex-producer Pete Townshend. "It was living hell" Andy told us as he dragged determindly on his corncob pipe. "Townshend was about the most inconsiderate and least organized person I have yet to come across in this most inconsiderate and unorganized of businesses, the record business. For example, he put us to work as early as 1967 on "Hollywood Dream", ordering us to rent expensive rehearsal studios to boot. It was a good two years later when he finally got around to recording us, and he dashed through it and made a mess of it. I thought, I gave up my mailman's pension for this?" Andy was equally appaled at Pete's handling of the Andy Newman solo LP "Rainbow". "That was done even faster and was more pathetic than "Dream" because of it. In fact, halfway through the "Rainbow" sessions, Townshend mysteriously resigned from the project and got his friend Rick Seaman in as producer. And the closest Seaman had been to a recording studio prior to that was when he worked at Apple Records as sandwich boy, delivering toasted bacon-on-cheeses to Badfinger". Today, Andy is trying to pick up the pieces of his life that rock and roll shattered. He is still employed by Track, as "general handy man", but yearns for his old Number 16 Walk mail route. "If I ever did get back on at British Post", grins Andy, "the first thing I'd do is personally deliver a letter-bomb to Mister Peter Townshend". Accidents indeed!

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